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Follow the daily events of "DIARY OF A CAREER GIRL"

"DIARY of a: CAREER GIRL"

Peachie Kane

Wed. Sept. 26th

Left home at 7:30pm. Went to the studio to say goodbye to Mr. K. Afterwards Grandma and a few of my girl friends drove me to the station. They all expect so much from me. As the train pulled out I couldn't help wondering just what the next two years at the Pasadena Playhouse will bring. I've had years of training in my first love, dancing; but acting, that is something new, something entirely foreign to me. It all seems so distant and yet so thrilling...if it's humanly possible I'm going to make good... I've got to; not only for myself but for all those who have placed so much faith in me...

Thurs. Sept. 27th

Arrived at the Pasadena Playhouse at 9:30am. Was received by the house mother. Went to register. Everything is wonderful. Felt slightly out of place with some of the kids since they've had previous training and really know the score.

Fri. Sept. 28th

Met my counsellor today. She's very nice, so understanding. She's young and pretty, and not at all like some school teachers. She wears make-up and is always laughing. She told me that she lives for her work. Here at the school, she said, the most important thing is a sincere desire for success along with a cooperative attitude and hard work.

Called the Fitches in Hol-

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Dancing Star

FEBRUARY, 1952 FIFTEEN CENTS

Volume 2 Number 2

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Cover Photo

Sujata and Asoka. An article by Asoka appears on page 8. For additional photos and material on this superb dance team see the June, 1951 issue of the DANCING STAR.

★ DANCING STAR ★

EDITOR — GORDON KEITH
ASST. EDITOR — BARBARA HENSON
FEATURE EDITOR — DAVID STORM
PHOTOGRAPHER
ADVERTISING MGR. — S.J.PAUL

The DANCING STAR is published monthly by the Danstar Press, 376 Almaden Avenue., San Jose, 10, California. Copyright 1951 by Danstar Press. All rights reserved. Contents of this magazine may not be reproduced in whole or in part without written permission of the publishers. Yearly subscription $1.50 (12 issues). Subscriptions outside the United States $2.00.

-ADVERTISING RATES ON REQUEST-

Dance Lines

by Gordon Keith

HAVE YOU READ IT YET?

If you haven't read the first installment of 'Diary of a Career Girl' we hope you will It may not be spectacular but it is honestly written and with a sincerity that will surely win you over, if you follow the day by day events in 'Peachie's' struggle toward success--and fame, we hope--in a theatrical career.

We know only too well that most dance teachers and performers are busy all day and half the night, but we would like you to drop us at least a note telling us your own opinion of the DANCING STAR'S latest venture 'Diary of a Career Girl.'

FLYS TO CUBA

Lew Serbin, who operates one of the most modern, up-to-date Theatrical Stores on the West Coast (Dance Art Co.) has just flown to Cuba on a buying spree...

COMPLAINT DEPARTMENT

Occasionally we receive letters complaining about the scarcity of articles on TAP dancing. Now, we quite agree with the writers of these letters. Particularly when they state that items on BALLET far out number those on TAP. But why? The editors of most dance publications endeavor to cover the entire field of 'dance' in an unbiased manner. Why, then, are there not more articles on TAP dancing?

As far as the DANCING STAR is concerned we can say emphatically that most TAP teachers and professionals we have contacted on the subject of contributing an article on TAP dancing do not even take the time to acknowledge our letters much less write on the subject.

In the past few years BALLET has surged steadily ahead. One reason for this fact is the publicity this type of dance has received throughout the nation. In our own offices hardly a week goes by that some some BALLET teacher, artist or enthusiast doesn't submit at least a paragraph or two on the subject of BALLET.

Why, then, must those concerned with TAP dancing be so complacent as to sit back and do nothing toward fostering one of the finest dance mediums our

(Concluded on page 19)

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CINDERELLA of the BALLROOM

Why is it the tango is not popular, asks Mantovani, famous bandleader and composer of many well-known tangos including Arana de la Noche (Spider of the Night) and Tango de Luna.

by MANTOVANI

Why is it the tango has never been popular in this country? The rumba-samba craze is still sweeping the ballrooms, the waltz remains as popular as ever, the fox-trot and quick-step are still firm favourites, and yet the tango, one of the most elegant and graceful of dances is still almost an "outsider" in the ballroom.

On the continent it has always been an accepted favourite. Most of the smart restaurants have specialised tango bands besides their dance and rumba orchestras, and the continentals seem to enjoy their tango even more than other dances.

In England nothing can so effectively empty a dance floor as when the band starts to play a tango. Why this should be I have always failed to understand. I am certain it has nothing to do with the British temperament. The enthusiasm with which they have welcomed the Latin-American dances proves that.

What then are the reasons for the failure of the tango to "catch on" with the British dancing public. I believe that one of them at least is that the professional dancing teachers have introduced such complicated steps that the public have the impression that it is too difficult. The tango has always been effective as an exhibition dance mainly because it is a fine medium for introducing complicated and showy routines. But while this may bring applause from enthusiastic onlookers, it convinces them that they could never do anything so difficult themselves.

Another reason, too, is the speeding up of the tempo. The way tangos are played to-day they sound more like marches than anything else. I think this is a wrong thing to do because in my opinion the whole beauty of the tango melodies lies in the romantic dreamy atmosphere they create when well played, and this is lost when they are performed in this fast choppy fashion.

The attitude of most of our dance orchestras too has not helped matters. One would imagine to listen to them that there were only two tangos ever written—"La Cumparsita," and "Tango de Rose." Whenever a tango is requested (and incidentally that is usually the only time most bands play them) these two tunes are thumped out very indifferently by the seemingly unenthusiastic musicians. There are so many lovely tangos published and yet few bands take the trouble to get them, or even to bother about a decent arrangement of the ones they do play.

Of course to a certain extent their attitude is understandable because they probably feel that it is not worthwhile bothering about the music when it is only danced at the most twice during the evening, and then only by a few couples.

But whatever the reasons for its neglect by the dancing public, the fact that they are losing the pleasure of dancing

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

DANCE MASTERS OF CALIFORNIA

The January meeting held at the Bellevue Hotel in San Francisco included the following dance authorities who instructed at the one-day session: Mary Hewitt, Stanley Kahn and Gloria Pleitner, TAP; Yvonne Wilent, BATON; Phyllis Helberg, Pat Mason, Snabel Mueller, Leona Norman, Frances Hatch Park and Rose Ann Saylor, BALLET CHOREOGRAPHIC COLLABORATION; Darleen Dodge-Cook, RUMBA.

A talk on 'Dancers' Feet' was given by Dr. Gordon Morrison, M.D., one of the West Coast's most prominent bone specialists.

DANCE TEACHERS' CLUB OF CONNECTICUT, INC.

A gala annual meeting was held at the studio of Miss Florence M. Greenland, in West Hartford on Jan. 20th. Miss Tatiana Chamie taught ballet; Pattie Ann Rita taught tap.

Mr. Walter U. Soby who last year celebrated his 50th year as a dance teacher, acted as installing officer. Mrs. Constance Gruetens was Sergeant at Arms and Miss Ann Pimm was Mistress of Ceremonies.

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA

On February 10th the ADTSC held a One-Day Normal at the Hollywood Roosevelt Hotel, in Hollywood. Members of the faculty included: Louis da Pron, Tap; Mary Jane Hill, Production Numbers; Margaret E. Ketchum, Hawaiian; Audrey Share, Ballet; Frances Bowling, Children's Dances; Howard Ruppe, Ballroom; Lance and Rae Stevens, Ballroom.

Norma Gould gave an instructive talk to the teachers. Margie Rix acted as Mistress of Ceremonies.

DANCING MASTERS OF WISCONSIN

The Mid-Winter meeting was held at the Julia Kuhlig Studio in Milwaukee, on Jan 2. The day's faculty included: Julia Kuhlig BALLROOM; Vesper Chamberlain, BATON; Richard Verhooven, TAP; June Rold, BABY DANCES, and Lois Martens, TAP.

The DMW celebrated its 30th anniversary on Jan. 20th at the Julia Kuhlig studio. An educational program was the feature of the day. A special dinner was served at noon.

DANCE MASTERS OF OHIO

A one-day convention took place Feb. 17th at the Sheraton-Gibson Hotel, in Cincinnati. On the faculty were: Josephine Ford, Acrobatic and Adagio; Charles Grass, Ballet and Tap; Gene Rollins, Character; Esther Damaris Toy, Baby Work; Woods and Bray, Ballroom and Exhibition.

DANCE MASTERS OF AMERICA, INC.

New York City will be the setting for the DMA Convention this year. The well-equipped Roosevelt Hotel will be the DMA headquarters beginning July 28th through August 1st (Normal School). The Convention is to be the week of August 3rd.

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TEACHERS and DANCERS in the NEWS

THIS COLUMN IS OPEN TO ALL TEACHERS AND DANCERS. If you have a newsy item send it in, we may be able to use it. Keep the news coming, but please keep your items short. (We reserve the right to edit all copy.)

DANCERS TO TOUR

Columbia Artists Management is booking three dance attractions on its Concert circuit next season.

Janet Collins, the Metropolitan Opera's Negro lead dancer is set for the tour and will do both a Coast and Southern stint. She will be accompanied by a singer, pianist and drummer.

The Jacob's Pillow Dance Festival will also tour for eight weeks.

The Ballet Russe de Monte Carlo's, Serge Denham, is organizing a new troupe of 20 dancers for the Columbia run, which will be known as the Ballet Russe de Monte Carlo Concert Co. Group. This unit will in no way interfere with the regular Ballet Russe's full season tours.

ZACHARY SOLOV, AWARD WINNER

Ballet master of the Metropolitan Opera, Zachary Solov, has been named first winner of the annual $500 Capezio Dance Award for important achievement in dance in the U.S. The 28 year-old choreographer was chosen by a committee composed of Martha Hill, Dance Director of the Julliard School of Music Anatole Chujoy, editor of Dance News, John Martin, dance editor of the New York Times and Walter Terry, dance editor of the New York Herald Tribune.

The committee cited Mr. Solov for 'distinguished service' for his establishment of new standards of excellence within that area of the art which treats with opera ballet.

"HELLER" SUCCESSFUL CANDIDATE IN SADLER'S WELLS AUDITIONS

Mary Martin's nine-year-old daughter, Heller, was selected as the only successful candidate in a group of 15 auditioning for the Sadler's Wells ballet school. Said she:

'I want to be the greatest ballerina in the world. I don't want to sing and act like my mother.'

Heller emphatically declared that her current idol is Moira Shearer.

IT PAYS TO LEARN TO DANCE AND VICE VERSA....

It has been estimated that 7 million Americans pay nearly $100 million yearly to dance studios. The dance studio business, reports, *The Wall Street Journal*, has jumped as much as 1,000 % for some studios since 1940.

Arthur Murray with some 250 studios and Fred Astaire with some 75 are tops in this particular field.

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Beatrice de Baltazar

THE NEW AND THE OLD IN THE WORLD OF BALLET

The old year in the ballet world rings down the curtain on personalities of greatest importance to the history of a golden age of American culture. The new year brings exciting news of new enthusiastic personalities making speedy progress toward the limelight.

Alexandria Danilova finished her sensational career as prima ballerina for any particular company when she appeared here last month with the Ballet Russe de Monte Carlo. She made her last appearance to the tune of some ten or twelve curtain calls, bravos and tears from her ardent followers.

Another inimitable example, Mrs. L. E. Behymer, who, with her late husband, 'bee' Behymer, held the distinction of conducting the world's oldest continuous concert manage-

(Concluded on page 14)

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A Dream Came True

by ASOKA

One of the most successful dances in our repertoire is 'TEMPLE BRONZES', possibly one of the reasons that this dance is also one of our favorites we enjoy dancing most. It is what I would call the essence of the Dances of India, and its technique the BHARATA NATYAM style is the oldest form of dance ever, traced back more than 2000 years in the South of India.

Being a European and trained as a dancer in the Opera Ballet School under teachers like Harald Kreutzberg, I was already interested in the dances of the Orient in the beginning of my career. I collected books on the classical dances of the Far East and especially of India and Tibet. Seeing those wonderful prints of the sculptured dance poses of the Hindu dances, it was then that I dreamed of composing a dance based on those wonderful figures I had seen, and wishing one day I would be able to go to India to study this art.

It was two years later that I landed in Bombay, and a month after that I found myself the guest of a young prince who is a collector of the most famous temple bronzes to be found in India. Observing my eagerness to learn the techniques of the ancient dance forms, the prince helped find the best teachers for me in the South of India. While studying in the various schools, I visited the ancient temples that are most famous for their dance sculptures and took the pattern of the costumes and the poses which are so typical of the 'BHARATA NATYAM' style. It was then that I started the design and choreography of the dance 'TEMPLE BRONZES' of which I had dreamed for years. A few years later when I met SUJATA, now my wife and partner, I was able to think of bringing this new creation of mine before the public. In the meantime I studied the technique, and now with the help of Sujata, a talented Hindu dancer, I had more confidence. (Continued on page 16)

CAREER GIRL

(Continued from page 2)

lywood. They asked me to come in tomorrow.....We had a mixer tonight. There are more boys in school than girls. The kids all seem talented. Some of them can really sing. So far I haven't met any dancers. All seem intent on careers except for a few extroverts who probably won't last any way.

Sat. Sept. 29th.

Went to Hollywood and met Louis da Pron the dance director. Saw Guys and Dolls with Fitches and Eddie. What a wonderful show! Afterwards we went dancing at the Biltmore Bowl and then to dinner at Pickler's. I met a movie stunt man, Mr. Stoney. He said I looked like a movie star he used to know. Returned to Pasadena at 12:30, the deadline for students is 1 am. Chatted with the girls who were congregated in Liz's room. (She's a playwrite.)

Sun. Sept. 30th

Went to 12 o'clock mass with Liz and Pat. That Liz surely is funny, says anything that pops into her head. Came home and called Betty-Sue's in-laws. Betty Sue is in Washington due to the death of her Uncle. Her father-in-law, Mr. Binder was very glad to hear from me and said he sure ap-

(Continued on page 12)

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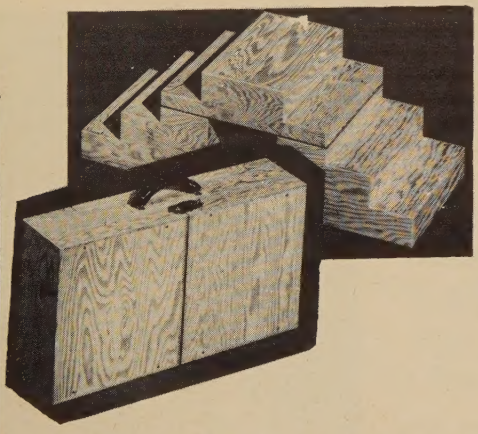

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News Briefs

Gene Kelly, in Paris to scout talent for his Metro picture, 'Invitation to the Dance,' had to call a halt to the search due to a sudden appendectomy.

George Balanchine has written the movie script in collaboration with Nicolas Nabokov, of the ballet classic, 'The Nutcracker.' Victor Phalen, an independent motion picture producer is considering filming it, perhaps next fall. Balanchine would supervise and direct the production. Picture will probably be done in color.

Movie dance director, LeRoy Prinz, says: 'It takes 75¢ to find out if a girl can be one of my dancers. Quarters must be held between calves, knees and thighs to prove good legs.'

The N.Y.City Ballet Co. is planning to make a twenty-week tour of Europe in the summer. The troup played England for ten weeks about two years ago. Sixty members of the unit will travel by air. Although the company will receive about $110,000 for its portion, expenses are so high that Leon Leonidoff, the troupe's manager claims they will do well to break even.

England again welcomes the Katherine Dunham Dancers. It was a little over three years ago that the Dunham Troupe was turning them away at the 'Prince of Wales.' Although many dance groups have since made their appearance, none has left such a lasting impression as the Dunham Dancers. The present plans are for the show to run for three months at the Cambridge, after which it will tour England.

Anatole Chujoy, editor of DANCE NEWS, and author of 'The Dance Encyclopedia,' has been signed by publisher, Alfred A. Knopf, to write a book titled 'History of the N. Y. City Ballet.' The 90,000 word manuscript will tell of the troupe's beginnings from its parent organization, the American Ballet, in 1934. Publication is set for October.

The Massachusetts Federation of Music Clubs will present Jan Veen in a solo performance on Feb. 8th at the Boston Conservatory of Music, auditorium. He will perform for the first time for Boston audiences, several of his dance compositions which were especially choreographed for his recent Australian tour. Among them are four rituals, two primitive and two operatic. Guest artists will include, Louisa Phillips and Ruth Sandholm.

Cpl. Lee Noble and his WAF dance partner are caught by the camera during a performance at one of their many camp shows. Cpl. Noble is in Special Services and aids in directing Camp Entertainment units.

Betty Mae Harris has been preparing shows for Iowa State College Extension Banquet, at Ames, Iowa; two hospital shows, (veteran's hospital in Des Moines and State hospital in Woodward). Miss Harris recently celebrated her school's 25th anniversary.

Amy Kelly, sister of Rhonnie Kelly, sends word from Fremantle, Australia, where she has reopened her dance studio, that the studio is again humming with students after being closed for nearly four years.

Glenn Shipley, author of 'MODERN TAP TECHNIQUES' taught tap at the Texas Dance Teachers' Association at the Baker Hotel in Dallas, Texas last month.

RECITAL NOTES

The Fay Christy show held in the Oakland auditorium was well received.

Carol Famaviss' PTA show which was held at the Livermore High School auditorium drew a capacity crowd.

The Miniature Follies of 1951 was presented by Muriel Mello at the Fremont High School in Oakland, California where they became an immediate hit.

NOTE: The publishers of the DANCING STAR have recently had a limited number of the DANCING STAR bound in hard covers. Each book contains all of the magazine's issues for the year of 1951 (Volume 1, Numbers 1 through 12) -Price $10.

This book will make a delightful gift for collectors of FIRST EDITIONS as well as those interested in the Dance.

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Ballroom Patter

by David Storm

ED. NOTE:
David Storm is on a three-month leave of absence. His column will be resumed upon his return. For Ballroom articles see page 4.

CAREER GIRL
(Continued from page 9)

preciated my being so nice to Betty Sue the time she was sick aboard ship when we were returning from Guam. He works at MGM and said he'd speak to the producer of his next movie and see if he could get me a bit part. I could hardly believe my ears! But I'm not too excited because sometimes these things lead to bitter disappointments.

Tonight we had a meeting of all the kids in the dorm and the house mother. It was very interesting; so unlike the talks between teachers and students of public schools. To be sure, there are regular rules, but the atmosphere is so different. There is no pretense among the girls, but the part that amazes me is that no one laughs when a girl says she wants a career, or that she wants to go to Hollywood, because they all do and they all understand. Everyone is for you...no one is holding you back.

Mon. Oct. 1st

Today has really been exciting. We had an assembly of 1st year students and then attended our own classes.

The equipment here is superb. There is a TV studio and cinema studio and the theatres are wonderful. We have been told to be very careful about our dress etc. as we are likely to be criticized and labled as Bohemian and that is something the Playhouse wishes to avoid.

I am still amazed at the interest and eagerness with which all of the students absorb the lectures. There is just no chance for boredom because every thing we learn is of such great interest. So far I love every minute of every class. Tonight we are to see 'Goodbye My Fancy.' This is work? I guess if you love what you're doing it ceases to be work....

Tues. Oct. 2nd

Today we had rehearsal from 8:40am to 11:40am. Miss Hassel spoke on the necessity for love of your work and the desire to please your audience. We learned technical names for the various areas of the stage and then each person talked on why he or she had come to the Playhouse. The reasons were varied. Some are here because they have been acting all their lives. One girl came to lose her southern accent so she can go into pic tures at Paramount. Miss Hassel said 'You must never get bored with the theatre, or the thea - tre gets bored with you.'

The boys here certainly are nice, and nice like I like them to be. I mean not serious or anything. There are very few kids who date steadily because they're all interested in careers. It's just as well. There are so many handsome boys I'm sure I wouldn't know which one to choose....

(To be continued next month)

HEMINGWAY STORY TO BECOME BALLET

Ernest Hemingway's 'Capitol of the World,' is being readied as a ballet by the Ballet Russe de Monte Carlo. George Antheil has been commissioned to do the score. It was hoped that Leonide Massine could do the choreography because of the Spanish bullfighting locale, but he was unable to remain long enough in the States to take on the assignment.

The Hemingway story, written a number of years ago in Spain, is from the author's book, 'Fifth Column.'

DANCER GIVEN ELEPHANT

Dancer, Joey Mazzuca, 14, student of Charley Baker, has two months old elephant staked out in his back yard in Monebello, California.

In show business since the age of 5, Joey and his sister Virginia, just recently returned from an 'around-the-world' trip. The talented Joey was on location in Mysore, India for a month, where they were shooting the picture 'Gunga Ram.' The Mazzuca lad has the title role in the picture.

It was while Joey and his sister were guests of the Maharajah of Mysore, that the Maharajah presented him with the baby elephant along with two leopard cubs, two 20 ft pythons two defanged cobras, a tree snake, 10 mynah birds, 20 finches and four rice birds.

'That was an anonymous phone call. They want us to be sure to catch the Ballet at the Jack and Jill Nursery School.'

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Rarely attending rehearsals during her 63 years of presenting great artists, Mrs. L. E. Behymer watches ballerinas of the Ballet Russe de Monte Carlo practice as she sits in on her final rehearsal before retiring to write a book.
-Los Angeles TIMES photo-

DANCINGLY YOURS
(Continued from page 7)

ment, also ended her career as impresario with the last performance of the Ballet Russe.

Mrs. Behymer at 85 is a shining example of the fact that as long as one has an interest in life one remains youthful.

For sixty-three years the Behymer organization brought internationally famous stars from all over the world to appear before the Southland audiences. She now leaves her work as impresario to write about her six decades of dealings with the highest echelons of culture. Her book will undoubtedly throw some interesting lights on many of the world's greatest dancers. The The Behymers are known for their long list of famous firsts, such as introducing to America the Puccini Opera, 'La Boheme.'

Ruth St. Denis and Isadore Duncan first got their start with this lovable pair.
The first meeting of the Hollywood Bowl Association was held in the Behymer's library.

When Pavlova came to Los Angeles under the Behymer management she mentioned that she needed a cellist for her group. The impresario pointed out one to which Pavlova exclaimed,

'That kid!' But after hearing the young chap play, she engaged him for her tour. That young chap was Alfred Wallenstein, now conductor of the Los Angeles Philharmonic Orchestra.

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115-12th St. Rag Med. Buck
Avalon Rhythm

117-Yankee Doodle Dandy-Med.Mil.
Patriotic Tap Melody

118-Lullaby of Broadway Rhythm
Pretty Baby Slow Soft Shoe

136-Sheik of Araby Rhythm
Semper Fidelis March

140-By Heck Med.Buck
Leichester Rag-Med.FastBuck

142-School Days Beg.Waltz Clog
When Irish Eyes Are Smiling

30066-Stars & Stripes-Med Fast
Colonel Bogey Med. Mil.

30077-Then I'll Be Happy-MedBuck
Darktown Strutter's-Ball-Strut

30099-Swanee River Soft Shoe
I Don't Know Why Soft Shoe

40066-Bye Bye Blues Fast Buck
California Here I Come ' Buck

60022-Carolina in the Morn. Buck
Hot Time in the Old Town

60033-Easter Parade Med. Buck
Pagan Love Song Fast Buck

60044-Me and My Shadow Rhythm
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A portion of the ballet class taken in action during the One-Day Normal of the Dance Masters of California. Betty Merriweather (in mottled costume) was the ballet teacher of the day. The session was held at Hotel Bellevue, in San Francisco.

Moira Shearer dances the Dragonfly Ballet with French dancer Edmond Audran in Offenbach's 'Tales of Hoffmann.' Its theme is that of a predatory dragonfly who kills her male after mating and was inspired by nature films which choreographer, Frederick Ashton, had seen and regarded as perfect ballet material. (W.G.Raffé, London)

CORRECTION

In the December issue the caption under the Florence Cowanova Corps de Ballet should have read in part: The Cowanova Ballet was especially arranged for Governor Duff and was presented for the DMA at 'Faith of Our Fathers' in Wash. D.C.

A DREAM CAME TRUE

(Continued from page 8)

We began making costumes embroidered in beads and stones taking the exact pattern of the ancient dance costumes of 2000 years ago. After another year spent in perfecting the dance and completing the costume, we were ready to display our wares. But where, we wondered, could we find a suitable place in which to show our new creation?

But the gods were with us. It wasn't long before we received a contract as the Court dancers of the late Maharajah of Kapurtala, and on the occasion of His Highness's Birthday Celebration we performed for the first time, our dance the 'TEMPLE BRONZES' which proved a tremendous success. And with this, *a dream came true....*

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It's a Fact!

THOSE RUSSIAN NAMES

American dancers, or English girls, need no longer put on fancy Russian names in order to get a job in ballet. But it is well that we should get authentic Russian names correct, when we refer to them in talk. The pronunciation is fairly simple once they've been turned into English.

First...the two most famous Russian theatres. In Moscow the *Bolshoi Teatr* which means 'Grand' or 'Large' as opposed to 'minshoi', meaning smaller.

There was once a Grand Theatre in Petersburg which was burned down about a century ago, and never rebuilt.

The renowned theatre of Petersburg was Marie Theatre, so-called after one of the Romanov family. In Russian, it comes as Marie-insky. This was the home of all the famous Russian classical ballets. More recently this name was changed to Kirov Theatre, in memory of one of the leaders who died about 1932.

Regarding a few dancer's names: The famous Galina Ulyanova (as it should be spelt) is the daughter of G. Ulyanov. The name Semenova or Semyonova comes from Simon or Simeen. Markova comes from Mark. Danilova comes from Hebrew, Dan or Daniel. The ending 'ova' indicates the feminine only. Thus Pavlov (from Paul) is masculine, while Pavlova (Pauline) is feminine.

If you're contemplating a theatrical career, don't change your name without first giving it ample thought. Any stage name should be short, simple and easy to remember. Two syllables should be adequate--certainly not four or five.

by W. G. RAFFÉ
London Correspondent

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CINDERELLA OF THE BALLROOM
(Continued from page 4)

this beautiful dance is in itself a pity. And here I would like to make one or two suggestions which would I think, if accepted, help to make the tango more popular.

First the dancing teachers should evolve some simple basic steps that could be learned easily. They should fit the steps to a slightly slower tempo. Or alternatively, just as there are fast and slow rumbas and sambas, so too they could arrange a fast and slow tango. Some tangos are suitable for playing in a quick tempo, and others should only be played slowly. In this way the beauty of the music would not be lost.

If this were done I am sure more dancers would be encouraged to take the floor when a tango is played.

In support of this view I would like to quote my experience at Butlin's Filey Camp, where my orchestra was playing last summer. I featured tangos quite often during the evening dancing, and I played them at a slightly slower tempo. At first there was not a big response, but gradually more and more couples took the floor until eventually we were getting more and more requests for them.

The tango, like Cinderella, has had some pretty shabby treatment in the past, and I believe that with a little kindness and some encouragement there is no reason at all why it should not in the future become one of the most popular dances in the ballroom.

COMING NEXT MONTH

TUMBLING vs ACROBATICS
by James A. Rozanas

Be sure to read this enlightening article by one of America's top acrobatic teachers

DANCE LINES
(Continued from page 3)

country has? Are they averse to writing on the subject lest others will come to know as much as they? We hardly think so...for what helps one, helps another....

The following item we purloined from Frank Freeman's column in the San Jose Mercury.

MR. I. OBJECT.—

Little printed card going the rounds, titled "How To Disorganize an Organization," reads like this: "Don't attend meetings, but if you do, arrive late & leave before the meeting is closed. . . . When at a meeting, vote to do everything, then go home & do nothing. . . . Get all the organization will give you. Don't give the organization anything. . . . Talk co-operation, but don't co-operate. . . . If asked to help, always say you haven't time. . . . Never accept an office, as it is easier to criticize than to do things. . . . If appointed to a committee, don't give any time or service to the committee. . . . Don't do anything more than you have to do, & when others willingly & unselfishly give their time & ability to help the cause . . . howl . . . because the organization is run by a 'clique.'"

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